

CARNEGIE

Magazine

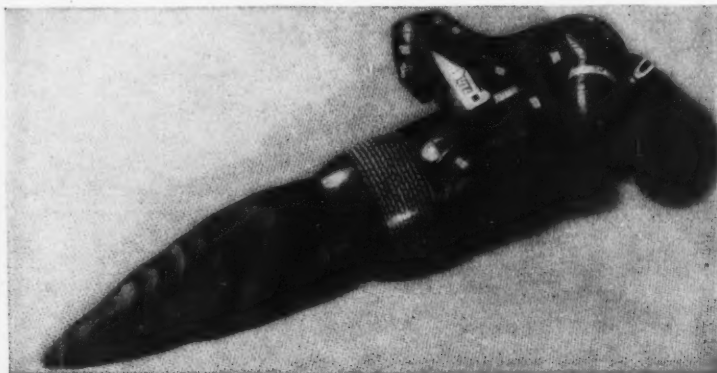


October 1982

Volume 1, Number 1

THE AZTEC ECONOMY

Approximately 1376-1510 A. D.



Aztec sacrificial knife used during the era of Montezuma. From the collection of the Carnegie Museum.

Prior to its conquest by Spain, the Aztec Empire reached the zenith of Indian civilization in the New World through exploitation of subject provinces by force of arms. Rich tributes poured into the coffers of the Aztec ruling class.

Along with advanced agricultural development and specialization in artistic crafts, the Aztecs engaged extensively in trade. Great markets were organized and supervised by city officials to sell food and goods. Certain articles such as sacks of cacao beans, small squares of cotton cloth, copper ax blades and quills of gold dust found general acceptance as media of exchange. The Aztecs developed credit and made loans on security without interest. Failure to pay a debt or repay a loan was penalized by enslavement.

The Aztec civilization illustrates the gradual stages of economic growth that every expanding society undergoes with the development of credit and a medium of exchange.

Today, the industrial and commercial growth of our country has been paralleled by modern banking practices that serve the ever-increasing needs of our times.

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4400 FORBES STREET, PITTSBURGH 13, PENNSYLVANIA

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ART GALLERIES OPEN WEEKDAYS TO 10:00 P.M., OCTOBER 16 TO DECEMBER 15

SUNDAYS 2:00 TO 6:00 P.M.

CAFETERIA OPEN FOR VISITORS TO THE BUILDING

LUNCHEON 11:00 A.M. TO 2:00 P.M., WEEKDAYS

DINNER TUESDAYS 4:45 TO 8:00 P.M., THURSDAYS 5:30 TO 8:00 P.M., BEGINNING OCTOBER 21

SNACK BAR 2:00 TO 5:00 P.M., DAILY

CARNEGIE LIBRARY OF PITTSBURGH

WEEKDAYS 9:00 A.M. TO 9:00 P.M., SUNDAYS 2:00 TO 6:00 P.M.

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INSTITUTE AND LIBRARY OPEN TO THE PUBLIC

EVERY DAY WITHOUT CHARGE

ESSAY ON CRITICISM

Great wits sometimes may gloriously offend,
And rise to faults true Critics dare not mend;
From vulgar bounds with brave disorder part,
And snatch a grace beyond the reach of art,
Which, without passing thro' the judgment, gains
The heart, and all its end at once attains.
In prospects, thus, some objects please our eyes,
Which out of nature's common order rise,
The shapeless rock, or hanging precipice.
But though the Ancients thus their rules invade,
(As Kings dispense with laws themselves have made)
Moderns, beware! or if you must offend
Against the precept, ne'er transgress its End;
Let it be seldom, and compell'd by need;
And have, at least, their precedent to plead;
The Critic else proceeds without remorse,
Seizes your fame, and puts his laws in force.

—ALEXANDER POPE

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CULTURAL CENTER

Pictured on the cover, the area usually known as "civic center" more accurately might be called the "cultural center" of Pittsburgh. Increasingly it becomes a focal point this autumn, as our city progresses from amazing accomplishment in the physical realm to challenging cultural programs.

The aerial photograph is lent to *CARNEGIE MAGAZINE* by the Allegheny Conference on Community Development and appears on the cover of the Conference's attractive new 142-page brochure, *Cultural Activities in Pittsburgh and Allegheny County*, which for 50c may be obtained at many places around the city, among them the Art and Nature Shop at Carnegie Institute.

Pittsburghers will easily locate the Institute in the photograph, as well as Carnegie Institute of Technology, University of Pittsburgh, The Board of Public Education, Young Men's and Women's Hebrew Association, Mellon Institute, St. Paul's Cathedral, Masonic Temple, Syria Mosque, Pittsburgh Athletic Association, the Webster Hall and Schenley Hotels, and Soldiers and Sailors Memorial Hall.

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Calendar for October

1952 PITTSBURGH INTERNATIONAL

Three hundred paintings by 270 artists from 23 nations, chosen by Gorden Bailey Washburn, director of fine arts, as most expressive of the time in which we live, will be exhibited from October 17 through December 14, with invitation preview the evening of October 16.

Two artists, Jean Bazaine, of Paris, and Rico Lebrun, of Los Angeles, and two critics, Eric Newton, of London, and James Thrall Soby, of New York, will be in Pittsburgh the week of October 12 to judge the show, awarding a first prize of \$2,000 and five other prizes bringing the total awards value to \$5,100.

As an introduction to the exhibit Katharine Kuh, of The Art Institute of Chicago, will install an interpretive display, "What Is Abstract Art?"

FOUNDER-PATRONS DAY

Lieutenant General J. Lawton Collins, Chief of Staff of United States Army, will speak at the fifty-sixth celebration of Founder-Patrons Day at Carnegie Institute on Thursday evening, October 16, in Music Hall. Invitations have been issued to members of Carnegie Institute Society.

Awards in the 1952 PITTSBURGH INTERNATIONAL EXHIBITION OF CONTEMPORARY PAINTING will be announced, and a preview will follow the program.

MUSEUM BACKSTAGE

This novel exhibit, opening October 16, will take the visitor behind scenes where he can see the skills that make the shows. Complete and incomplete work by Museum artists and preparators will be displayed here in an eleven-man show of preparatorial techniques.

ON THE BALCONY

A selection of prints from the BROOKLYN MUSEUM SIXTH NATIONAL ANNUAL EXHIBIT will be shown from October 6 throughout November.

DECORATIVE ARTS

Several interesting groups of objets d'art from the recent Byers gifts, Heinz, DuPuy, and other collections, may be seen in the balcony hallway of the Hall of Sculpture.

ARCHEOLOGISTS AFIELD

How an archeologist goes about unearthing evidence of ancient cultures is shown in the Pittsburgh Photographic Library exhibit this month. All photographs were taken by field parties on the Museum's Upper Ohio Valley Archeological Survey.

LIFE UNDER WATER

A room within a room will open October 16 in the exhibit devoted to insects and invertebrates at the Museum. Models in glass, wax, and plastics will be accompanied by murals and special lighting to show the underwater world of plants and invertebrates.

WWWS

Library time on the air is 10:00 P.M., Thursdays.

Poetry quoted each month on the preceding page is selected by Ann Macpherson, head of the South Side Branch, Carnegie Library. Miss Macpherson is also compiling "For You, at the Library" book suggestions this year for CARNEGIE MAGAZINE. (page 269)

SUNDAY ORGAN RECITALS

Marshall Bidwell will open his twenty-first season of organ recitals in Music Hall with an anniversary program on Sunday, October 5, at 4:00 P.M., playing compositions by Bach, Beethoven, Milford, Georges, Jacob, Jännefelt, Brahms, Thomas, and Tchaikovsky that he presented in his opening pair of recitals in 1932.

In recognition of the 1952 PITTSBURGH INTERNATIONAL, Dr. Bidwell will feature twentieth-century composers on October 19, with music by Sowerby, Honegger, de Falla, Vaughn Williams, Dupré, Maleingreau, Sibelius, Khatchaturian, Stravinsky, Gould, and Lecuna.

TUESDAY EVENING LECTURES

Music Hall, 6:30 and 8:30 o'clock

Admission only by

Carnegie Institute Society card

October 21—FAR NORTH WITH MACMILLAN

Commander Donald B. MacMillan, leading authority on the people and wildlife of the Arctic, will show color pictures taken on his recent twenty-eighth expedition to the Far North.

October 28—ENGLAND AND SCOTLAND

Robert Friars will take us by travel film to the enchanted past and vital present of England and Scotland.

Wednesday, October 29—

HIGHLIGHTS OF THE INTERNATIONAL

(One performance 8:15 P.M. Public invited)

Gordon Bailey Washburn, director of fine arts, who spent the first half of this year assembling the 1952 PITTSBURGH INTERNATIONAL, will discuss the exhibit.

ART, CRAFT, AND NATURE CLASSES

Adult hobby classes begin a twelve-week term at the Institute on October 1, with reduced rates to Carnegie Institute Society members.

Creative Art Class for children of Society members begins at 10:00 A.M., Saturday, October 4. Registration fee.

The Tam O'Shanter and the Palettes morning and afternoon groups, composed of children selected for ability in art, started their Saturday classes last month.

Nature classes for children start on Saturday, November 1, at 10:00 A.M. Junior Naturalist Club is for children aged six to sixteen, who are interested; seventh-graders selected by their school teachers come to Carnegie Nature Club, and Advanced Nature Club follows for eighth-grade and high-school boys and girls.

SATURDAY MOVING PICTURES

Free movies are shown regularly for boys and girls in Lecture Hall, at 2:30 P.M., on Saturdays beginning November 1. *City of Stone* (Pueblo life), *Ontario Winter Holiday*, and *Mousie Come Home* are scheduled for the first day.

STORY HOUR

Pre-school Story Hour will resume Tuesday, October 7, 10:30-11:00 A.M., and continue weekly through the winter. Mothers and three- to five-year-old children are invited to attend. Library staff members give interesting talks for mothers, and stories and games are planned for the boys and girls.



FASHION AND FIDELITY

Fashion and Fidelity Trust Company have one thing in common. They can both be important to a woman's way of living.

In our unpredictable economy every woman who owns or inherits property may be faced with problems of investment, taxation, bookkeeping, insurance, real estate, or business management, all requiring experience and skill if losses are to be prevented. The help of Fidelity Trust Company in handling such problems gives women a greater sense of security.

For details about the complete service Fidelity offers, write for our new booklet, "Invitation to the Ladies."

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INTERESTING EUROPEANS IN THE 1952 PITTSBURGH INTERNATIONAL

GORDON BAILEY WASHBURN
Director of Fine Arts, Carnegie Institute



THOUGH each of us may find his own pleasures in the 1952 International, I can imagine that the reader may be interested to hear about some of the pictures that most appeal to the collector of the exhibition. This is not an easy selection to make, as each picture—except for those such as the Australian and Japanese which were not personally chosen—is included because it has contained some element of interest for me. At all events, I shall speak only of Europeans at this time.

It was easier, you must realize, to pick things out of the studios and galleries of Europe than from those of America. This was because in Europe I was not so painfully aware of the opinions and prejudices of others. There could not be many people in America who could question my predilection for certain unknown painters in England, let us say, or my omissions of certain popular artists of Austria, and local opinion would all be safely in the distance! Thus, as Emily Genauer of the *Herald Tribune* has all too perceptively noted, there exists an inconsistency between the American section and the foreign choices. The American group, as she has remarked, represents a more conventional cross section of a nation's current art. Consistency might be possible (at least a greater degree of it) if I could now do the exhibition over again—immediately. But we will have to wait for the next occasion when I may hope to be more symmetrical and uncomplaining.

One can never know, moreover, what sea changes a picture will suffer between its invitation and its arrival. I am constantly appalled by the transformations that seem to occur between a painting's appearance in its maker's studio (or in his dealer's gallery), and its aspect on arrival. Occasionally, in fact, I will protest that I have never seen it before, an assertion

which my colleagues on the staff have learned to ignore. One reason for my surprise, of course, is a painting's close relation with its maker's personality and environment—elements which have not accompanied it across the water. But an equally strong one, is its isolation at the moment of choice. All other pictures that have been chosen are then present only in one's memory. The picture itself, single and alone, is before you. The eye can make no immediate comparisons, except those dim internal ones that seem to evade the overcrowded mind. The question of whether it will "stand up" in merit with other choices must be grappled with as best one may.

Later the picture comes to rest next to works by different hands and spirits. And it is only then that its fullness or emptiness, its vitality or aridity, its unity or disorder—to put the matter in extreme terms—is apparent. It is quite natural, one sees, that the casual visitor would have no awareness of such factors, and that he should be surprised that the same person could admire such unequal performances. It is, it follows, particularly interesting for him, as he hopes it may be for others, to speak of some of the European works which seem to have unusual distinction, now that all of the pictures have been assembled.

I should like to start with some mention of the Italian artist, Fausto Pirandello, whose paintings, curiously enough, strike me as even finer than I had thought them when he showed them to me in his apartment in Rome. The son of the famous playwright, Luigi Pirandello, the painter is a man of fifty-three years of age who has now suddenly been heaped with honors in his native country, winning this year chief awards in Rome, Florence, and Venice. This may strike the visitor as odd, at first glance, since the pictures have no superficial appeal and deal with utterly conventional subject matter. Perhaps this is the reason it has taken fame so long to



LA VIE COLORÉE BY KAREL APPEL (Dutch)

call upon him. He is not quickly understood.

Like all works of value, their true worth does not leap forth to engage the eye. They are, that is to say, not at all conscious of the observer. But within the curiously stringy brush strokes, which dart and spread like hungry roots, there is an integrity and intensity that is uniquely Pirandello's. The reds are as alive as trickles of blood; the quiet beige and moth-white passages glow with an inner life. Each canvas gives off a radiance that is a final evidence of the artist's achievement in making a formal unity of matter and spirit.

Mario Sironi, another notable Italian painter, whose home is in Milan, offers us a different sort of achievement. In his works, which are compartmentalized in form, we seem to be looking at ancient fragments of sculpture, or rough records of stonework that has been carved in low relief. It is interesting to see how often in Italian painting a sculptor's feeling is expressed, exactly as if behind each active brush there lingered the ghost of a chisel. Even the subjects of Sironi's pictures, like those of Campigli, take us back to Etruscan or Roman sarcophagi, and on through the medieval pulpits of the Pisano family to the panels of Jacopo della Quercia.

There is nothing quite like this survival of a sculptural heritage in the work of any other nation. Nor is it surprising to discover that the sculptors of Italy are probably the best in the world today.

Sironi's paintings are more cryptic than Pirandello's and their very archaicism reveals a greater detachment. The dark shadows convey a sense of mystery, of sadness, and of quiet self-containment. The gentle yet sturdy reserve of the man himself, with his handsome head and contemplative eyes, is perfectly reflected in them. They are the deeply felt images of a man who is withdrawn, a natural philosopher. And though they may always speak eloquently and movingly to a few, they will never, one realizes, be popular.

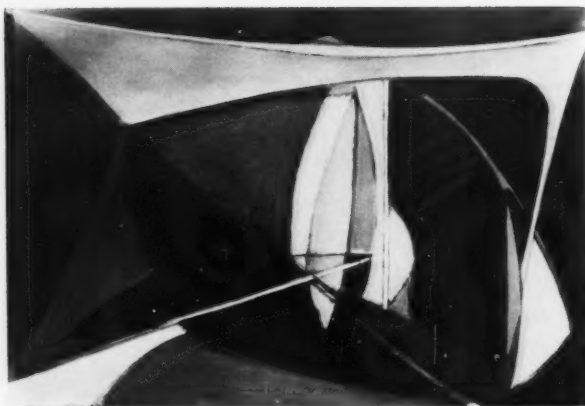
Another Italian sculptor who substitutes brushes for chisels is Leonardo Cremonini, a young man of twenty-seven years. His paintings were first seen in America last winter, and are but little known in his native country. His promise is so great that it can hardly be spoken of as such, in view of his achievements. As with the men already mentioned, the visitor may examine two paintings from his hand; the one, a theme from a slaughterhouse, the other, a boat on its side on the beach. In them, we may

readily see the reason for Cremonini's growing reputation. Aside from his sculptural gift, as yet unused, we note at once his talent with color. The pictures are not colored drawings, but are created in color itself, as were those of the sixteenth-century Venetians, though in different terms. The dominant tints are the earth tones: glowing umbers, burnt siennas, and shades of terra cotta. But there are also softly tintured whites, pale sky blues, and watery greens

—each and every tone taking us into the harmonious world of nature in spite of the cubistic forms which suggest shapes of roughhewn wood. Looking closely at the surfaces, furthermore, we see that there are no tentative strokes, the mind that saw them having completed the forms before externalizing them. Last, but not least, we may notice that the darks are of the richest transparency, lucid even in their depths like shadowed water, yet alive with inner light.

Erling Enger, the Norwegian, comes from another world, although he is at present working in Italy. One wonders, seeing the strength of his talent, how it happens that he is so little known outside of Scandinavia. There has been plenty of time, at his age, for his art to have traveled beyond his fjords where it is so much appreciated. Here again, we show two canvases, one with a peasant and cart, the other called *Still Going Strong, Martinus*. Enger, like most northerners, is less detached from the physical world, less abstract than the traditional and formalistic Latins. Yet, as we may see, this is not the work of a realist, however representational it may be. Enger is an Expressionist, should we insist upon tagging him, but he belongs to the Post-Impressionist tradition which never lifts its eyes from nature, whatever happens to the image in its processing.

Erling Enger has not, as so often with current painters, allowed his romantic temperament to kick the traces, and



BOAT ON THE BEACH BY LEONARDO CREMONINI (Italian)

neither has he invented his shapes which, it is clear, are simply reconstituted in his imagination. His color is muted, never jubilant or bright like that of Edvard Munch, to whom all Norwegians are indebted. But within its quiet ranges, his color is alive and effective, transmitting that sense of twilight cloudiness which is a seasonal characteristic in the north. That he was a forester in his youth we can imagine. We may also sense that he still lives close to the soil and its durable peasantry. Though far from being a primitive, he is a folk-painter—a northern poet whom none can fail to understand, even his peasant models.

A member of the Cobra group of European expressionists has written on a canvas: "In the middle of the desert there is still space for play." This motto illustrates to perfection, I think, the spirit to be found among such witty painters as Appel, Collignon, Alechinsky, Corneille, Brands, and Constant. (Those included in the exhibition are italicized). Karl Appel has done a muralled room for Sandberg, the director of the Stedelijk Museum in Amsterdam, a study for which represents him in the exhibition. Perhaps the room itself, being small, is a little overwhelming with its huge birds and beasts boxing one in. Yet these gay creatures are fantastically delightful. Appel likes to fill his canvases, too, with such energetic monsters, exaggerated in scale and as innocent as the shapes in children's paintings. If there is no great depth to them, they at least strike

one as being wholly integrated fantasies whose bright color and decorative forms relate us most freshly to the world of nature. Georges Collignon also uses large swirling shapes, and his color is like a shout of joy, a controlled explosion of exuberance. Brands, in contrast, is of a more shadowy temperament, but his *Promenade in the Village* is both humorous and accomplished, a picture that might, one thinks, have been entitled *Homage à Chagall*.



PROMENADE IN THE VILLAGE BY EUGÈNE BRANDS (Dutch)

Piet Ouborg, an older artist from The Hague, should also be mentioned in connection with those Cobra painters since he likewise reveals himself in bright, piquant color notes which dance upon the canvas. His *Bright and Black Shining* and his *Driving Away*, in the Pittsburgh show, are wholly refreshing works. They contain none of the old pessimism or willful derangement of the imagination which used to dominate in Dadaist and Surrealist days. Ouborg spent twenty years in Java (clearly a liberating experience), and possesses a

small collection of primitive artifacts which have influenced his work. In it, insight has taken command over eyesight, effacing the identity of the original motifs in the process of transforming them.

Perhaps we seldom think of German painting as witty, but if not we must adjust ourselves to certain young German artists such as Heinz Trökes or Hann Trier. The latter, a roguish painter, makes calligraphic pictures of such words as *Wie so* (*How so?*); nor is he concerned in the least with the charge of being literary. He also paints a series of interjections such as *Oh ho!*, or shows us an animated typewriter, such as we see in the exhibition. Such merry work is not easily carried off, its successful execution depending as it does upon the artist's ability to sustain a transient mood, just as in the fine inscriptions of the Chinese calligraphers.

Heinz Trökes, who, characteristically enough, started as a Surrealist, derives his present direction, like so many other Germans, from Paul Klee. At the moment he is living in Ibiza, the Balearic island, though he has also worked in France, where he spent six months on a grant from the French exchange program for German artists. Trökes, too, as we see in *Between Clouds and Crystals* or in *Hearing and Seeing*, has the light touch. And if the little pictures remind us of bright textiles, it is because we have identified a field in which he once worked.

Singier, Manessier, and Bazaine strike one as having something in common beside their French nationality. They are, I think, among the strongest artists of their generation in France, and their similarity of approach derives from their teacher, Bissière. I would call them "abstract" artists, although this would not be allowed by those who reserve the word for non-objective painters only. Within their work (as we may guess from the titles) there lies, more or less visible, an external world. Their images, in other words, are derived from nature, and are never purely cerebral inventions. It is the

tendency of these artists, however, to obscure the figurative origins of their inspiration in the final patterns. They thus produce the lyrical equivalents of their models.

This may readily be understood if I refer the reader to the cover of the International catalogue which is Bazaine's design. Here the bark of trees has been transformed into the dynamic figurations that we see. This motif often appears in Bazaine's work these days, as do sand dunes and other seaside motifs in Singier's pictures (cf. *Morning in the Dunes*, in the exhibition). But such explanations are, in large part, beside the point, since our ability to identify the subject matter is of no importance to the painters. They are not concerned in our experiencing direct contact with the motif, but rather in our feeling the inner vitality and order of the resultant picture. They have moved a natural experience onto a human or spiritual level of meaning, and they know that nature will be revealed, if they are successful, without needing to be identified in detail.

I have spoken elsewhere of Vera Pagava and Viera da Silva, two painters of the School of Paris. And though I have also mentioned some of the younger Spanish painters, such as Garcia Vilella and Tapiés Puig, I should like to conclude with another word about them. Because they will easily hang near each other in the exhibition, we will unquestionably be struck by the nationalistic flavor of many of those Spaniards whose colors and forms often seem to have a common denominator. Note the likenesses, for instance, to be seen in the works of Palencia, Zabaleta, and Garcia Vilella. Bright contrasts of complementary colors, cloissonné in jagged or biomorphic shapes, characterize the work of all three. It is, one feels, an intensely effective atmosphere that is pro-



COMPOSITION BY MARIO SIRONI (Italian)

duced—of hot burning sunlight in a bone-dry land, the very essence of the Spanish world. The bitter-sweet harshness of these colored shapes is like the searing voice of a flamenco singer or the brittle vibration of the guitar.

This is by no means the extent of my list of outstanding Europeans. One need hardly mention, for instance, a regard for Jacques Villon with his colors that are like splintered sheets of minerals, since he is so generally admired. And the same is true of Oskar Kokoschka, the Czech master, now living in England. Both these men are represented by brilliant proofs of their powers as portraitists—Villon with a penetrating self-portrait, Kokoschka with the enigmatic study of a British business man.

GALLERY TOURS OF THE INTERNATIONAL

THE Division of Education will arrange gallery tours for clubs, schools, or other organized groups during the period of the International, October 17 to December 14. Appointments may be made for the morning, afternoon, or evening, 10:00 A.M. to 10:00 P.M., of any weekday. Telephone Margaret M. Lee at the Institute, Mayflower 1-7300, Extension 253, to make arrangements. There is no fee connected with the tours of the International exhibit.

THE PITTSBURGH INTERNATIONAL

Concluding a series of four historical articles

JOHN O'CONNOR, JR.

Associate Director of Fine Arts, Carnegie Institute

It may be appropriate at this point in the history of the Pittsburgh International to relate an incident that may or may not have any important bearing on events. Jean Bazaine, who will be a member of the jury of award for the 1952 exhibition, designed a mosaic recently on the façade of the Church of the Sacred Heart at Audincourt, Doubs, France. His collaborators in the embellishment of the church were Fernand Léger and Miró. Bazaine's mosaic was probably the work most difficult of acceptance. After the ceremony of the blessing of the church, an old lady spoke to Madame Bazaine and said: "Madame, tell your husband that what he has heard need not pain him. We will understand. . . . Tell him that we will understand. . . ."

There is a moral to this incident, and the story might also serve to introduce the 1952 Pittsburgh International. If one were to read the reports of the Directors of Fine Arts, the minutes of the meetings of the Fine Arts Committee, the reports of the Presidents and Secretaries of the Board of Trustees as given on Founder's Day, and letters and addresses of Andrew Carnegie, one will understand the development of the International. It may be said that through the years the exhibition provided Pittsburgh with the news of the western art world and offered a broad base for the appreciation of the art of painting. It gave the opportunity to the Institute, to art collectors, and to the public generally to purchase the best in contemporary painting. It did much to advance the cause of American art in bringing it in contact and com-

petition with the art of Europe, and, in accord with the wishes of Andrew Carnegie, the International did its share to spread good will and concord among nations. That it was not an annual "Armory Show," one too will understand, and that there has always been a question as to the quality of its contemporaneity, one will also understand. That it was more often an appraisal rather than a prophecy, one will appreciate. In the long run it may be asserted that apart from the magnitude of Pittsburgh's industrial prowess, the International is the city's sole claim to fame.

It is understandable that when Mr. Carnegie, at the dedicatory exercises of Carnegie Library in 1895, said: "Let us hope that the pictures exhibited here from time to time will be of all schools and reach both extremes—the highest artist and the humblest citizen. . . .," his words were taken as an injunction when, in 1896, the First International was under consideration.

And again, the audience understood when at Founder's Day, Thursday, No-



STILL LIFE BY HENRI MATISSE
First Prize in the 1927 International

vember 2, 1899, Samuel Harden Church read in his report as secretary: "In the absence of Mr. John Caldwell, chairman of the Fine Arts Committee, Mr. W. N. Frew, president of the board of trustees of the Carnegie Institute, acted as a member of

in America by giving reasonable and legitimate encouragement to artists, and to this end certain prizes and medals are offered.' The jury were reminded that the Institute is wholly independent of all temporary movements or conflicts in the field of art;



COFFEE BY CANDIDO PORTINARI
Second Honorable Mention in the 1935 International

the jury. When these men, holding the highest authority on art in the world, met here to begin their work, Mr. Frew said: 'We ask that every painter, whether known or unknown, who submits his work shall be treated with absolute fairness and impartiality; that his canvas, if worthy, shall be accepted for exhibition, placed on the line to which its merit entitles it, and shall receive full consideration in the distribution of awards, and, above all, we urge that no unworthy work shall find a place on the walls.' On the same occasion, Mr. John W. Beatty, director of the Department of Fine Arts, said: 'The Fine Arts Committee undertakes to bring together a group of contemporaneous paintings of such excellence of quality and breadth of character that the study of them will develop a love of art among all classes, the exhibitions being free to the people. This, it is but fair to say, is the first and chief purpose of the Institute. The second purpose,' Mr. Beatty said, 'is to promote art

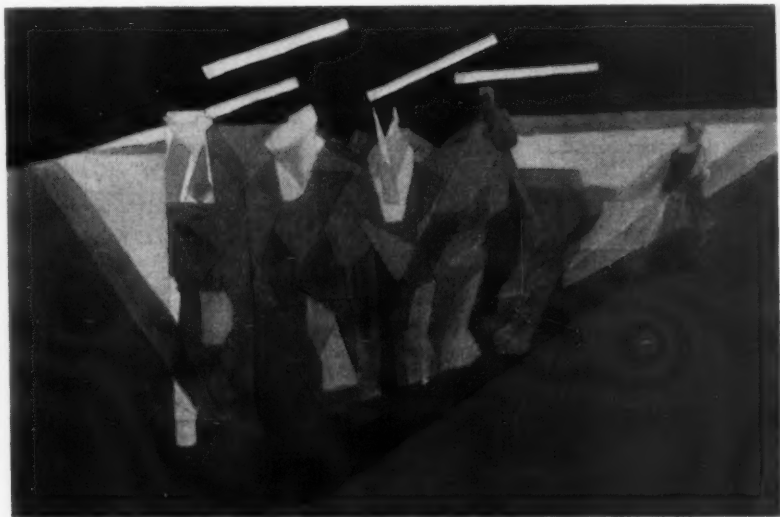
that it can grant no special privilege; that it can form no narrow alliance. They were asked to extend a cordial and equal welcome to painters of the old school and those of the new, to the realists and the impressionists, to the academicians and the secessionists, to the illustrious and the obscure, on the simple condition that their pictures should be worthy of acceptance.'

And then, again, the story about "We will understand. . ." may explain that the people have understood in the past and will continue for the 1952 International. It might be well to recall that the person who wrote the introduction to the French section of the 1927 catalogue put the case of "will understand" as follows:

"So we now have painters who are no longer trying to tell us what such and such a thing looks like, but to arouse in us a feeling that could be given us by this object when seen under certain external and internal conditions, a sensation valuable in itself, even though divorced from reality.

"From that point on, the march toward abstraction becomes more obvious, as our own senses become more acute, until we find ourselves in company with those creators who feel that the most interesting thing to do in painting is not to appeal

Mellon for the 1927 show permitted the International to continue over a period of years, at least until 1932, when it was omitted because of the lack of funds in the Department of Fine Arts and because of the general economic condition of the United



THE THRESHER BY JACQUES VILLON
First Prize in the 1950 International

to the world at large, but to excite the refined emotions of a few persons, who, possessed of intense sympathy with modern social existence, have sought to tune their visual reactions to the most sensitive possible combinations of form and color.

"This is what the leading French artists are attempting today. It may not be liked by the multitude. It may not be what art in other lands is seeking to accomplish. But it is one line of endeavor and a fine and worthy line of endeavor in this world of the year 1927."

This quotation brings one back with a bang from meandering, to the history! The story in part—an important part—of the 1927 exhibition is told on the reverse of the catalogue title page. It reads: "The International Exhibition this year is given through the generosity of The Honorable A. W. Mellon and Mr. R. B. Mellon, both of whom are members of the board of trustees of Carnegie Institute." It should be added that the grant of the brothers

States. Preceding the above note in the 1927 catalogue was a reproduction of *Still Life* by Henri Matisse. It was awarded First Prize, the first of the First Prizes to go to a modern artist, if Alfred Maurer, who achieved the honor in 1901, is not held to be advanced enough at the time. There was an innovation in the 1927 International in that most of the European artists were invited for a group of three to five canvases. This innovation was extended to American artists in the 1928 International. In that show First Prize went to André Derain for *Still Life*, which was purchased through the Patrons Art Fund and now hangs in the permanent collection.

A great impetus was given the International when for the 1929 show the Albert C. Lehman Prize and Purchase Fund was offered for the first time. Mr. Lehman outlined the offer in a letter of December 26, 1928, to the president of the Institute, Samuel Harden Church, in part as follows:

"For a period of five years, beginning in

1929, I will pay the Institute each year, one week prior to the day of the opening of the International Art Exhibition, \$12,000 to be expended by it as follows:

"Two thousand dollars shall be given as a prize for the best purchasable painting in the Institute's International Exhibition for that year, which shall be known as The Albert C. Lehman Prize; the award to be made by the jury of award of the International Exhibition. By 'purchasable' painting is meant a painting which is for sale by the exhibitor, regardless of whether it is eligible for the Carnegie Institute First Prize, as I understand that many paintings appear in the Exhibition each year which for various reasons are not eligible to be chosen for the Institute's First Prize.

"The \$10,000 remaining, or the necessary portion thereof, shall be used by you to purchase for me the picture receiving the \$2,000 prize, the purchase to be made at a price not in excess of that at which the picture is listed with you for sale."

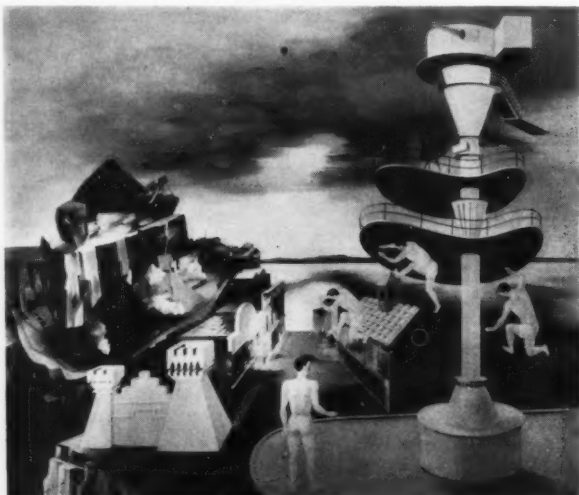
This was the most important prize for painting ever offered in the United States. In the 1929 International the Lehman Prize went to *The Studio* by Felice Carena, which also received the Institute's First Prize. This painting hangs in the permanent collection, having been given to the Institute by Mrs. Albert C. Lehman in memory of the generous donor of the prize.

In the next International the *Portrait of Mme. Picasso*, which was awarded the Institute's First Prize, was not on the market, and accordingly the Lehman Prize went to *Interior* by Alexander Brook, which had received the Institute's Second Prize. It, too, hangs in the permanent collection, also the gift of Mrs. Albert C. Lehman.

In 1931 *Suicide in Costume* by Franklin Watkins was awarded First Prize and the Lehman Prize and Purchase Fund. It now has a place of honor in the Philadelphia Museum of Art. Albert Lehman

was forced to withdraw his offer in 1932 because of the Depression. In the 1931 International the number of paintings rose to 496, the cost to \$58,000, and the attendance was an all-time high of 161,000, with a sale of 5 per cent of the paintings in the show and over 10,000 catalogues. The International had reached high tide, and the next year, 1932, the show was suspended because of the lack of funds. The International was resumed in 1933 with 351 paintings and the expenses halved. First Prize went to André Dunoyer de Segonzac for *St. Tropez*, Second Prize to John Steuart Curry for *The Tornado*, and Third Prize to Henry Varnum Poor for *March Sun*. A decline had set in that was not altogether arrested by all the efforts put into the 1950 exhibition.

For the 1934 International the jury was composed of only three members: Elisabeth Luther Cary, art editor of the *New York Times*, Gifford Beal, artist and National Academician, and Alfred H. Barr, Jr., who was at the time director of the Museum of Modern Art. This jury awarded First Prize to Peter Blume for his famous *South of Scranton*, which now belongs to the Metropolitan Museum. The painting had been tucked away in a side gallery for the jury meeting, but in this instance it was a case of the work of a young and comparatively



SOUTH OF SCRANTON BY PETER BLUME
First Prize in the 1934 International

unknown artist being invited to the highest place. His work since that big event has more than justified the action of the small but distinguished jury.

In order to curtail further the expense of the International, which has always been a concern with Carnegie Institute, the Director of Fine Arts did not go to Europe for the 1935 exhibition. Homer Saint-Gaudens always referred to it as his "mail-order" show. In it, twenty-one nations were represented, including Mexico, Canada, and three South American nations—Argentina, Brazil, and Chile—appeared for the first time. The painting *Coffee* by Candido Portinari of Brazil was awarded Second Honorable Mention, and Carnegie Institute had the distinction of introducing a new figure to the Americas and Europe. While the show was assembled for the most part by letter, because of the excellent and efficient organization of the Carnegie representatives and agents, the Embassies in South America, and even the Society for Cultural Relations with Foreign Countries of the Union of Soviet Socialist Republics, the exhibition was a notable one.

With the 1936 show, the Director resumed his trips to Europe. There were 323 paintings in the exhibition that year, the First Prize went to Leon Kroll for *The Road from the Cove*. To even the scales, Second Prize was awarded to Pierre Bonnard for his brilliant painting, *Breakfast Table*.

The next year the number of paintings rose to 407, and the expenses began to ascend. First Prize was won by Georges Braque of France with *The Yellow Clorb*. It caused the attendance and also the temperature of many Pittsburghers to rise. In 1938 first honors went to Karl Hofer of Germany for *The Wind*, and in 1939 Alexander Brook, who had previously been awarded Second Prize and the Lehman Prize and Purchase Fund, came in first with *Georgia*



SUICIDE IN COSTUME BY FRANKLIN C. WATKINS
First Prize in the 1931 International

Jungle, which is now in the permanent collection of Carnegie Institute. The European paintings were fortunately in Pittsburgh when World War II broke, but the European jurymen were not, so Gerald Brockhurst of England was summoned from a sojourn in Canada, and Hipólito Hidalgo de Caviedes of Spain from Cuba. They served with Edward Hopper and Eugene Speicher.

Once again the International was suspended on account of war. It was now 1940. The show was not resumed until 1950, and it was only then made possible by the grant of The A. W. Mellon Educational and Charitable Trust. Mr. Saint-Gaudens went to Europe for this, his last International, and he was accompanied by Gordon Bailey Washburn, his successor, to observe and to learn the ropes, as it were. It was difficult to reorganize after a lapse of more than ten years, but again the representatives and agents were recruited and responded nobly, though, sad to report, Guillaume Lerolle and Arnold Palmer for the last time. The members of the jury of award were Charles E. Burchfield, Marcel Gromaire, Sir Gerald Kelly, and Franklin C. Watkins. First Prize went to Jacques Villon for *The Thresher*. While the artist was not a young man, his canvas was in the spirit of "the new realities of the



THE STUDIO BY FELICE CARENA
First painting to receive the Lehman Prize and Purchase Fund
Carnegie Institute Permanent Collection

twentieth century," and the type of painting that was perhaps long overdue as a prize at Carnegie Institute. There were 360 paintings from eleven nations. The catalogue carried the name of the organizer of the International, Homer Saint-Gaudens, as director emeritus and Gordon Bailey Washburn as director of fine arts. The 1950 International marked the close of one era and the opening of another. As the show was now biennialized, the next International was set for 1952.

There were others than the Directors of Fine Arts who played parts in the history of the International. It is appropriate that, in closing the history, their names should be listed and they should be remembered for their services. During the fifty-six years of the exhibitions there have been four presidents of Carnegie Institute: William N. Frew from 1896 to 1914; Samuel Harden Church from 1914 to 1943; William Frew from 1943 to 1948; and James M. Bovard, the present incumbent, was elected president in 1948. And then the names of Pittsburghers, all of Blessed Memory, who as chairmen of the Fine Arts Committee had immediately and intimately to do with the Internationals: John Caldwell, who served from 1896 until 1910; Joseph R. Woodwell, 1910-11 ⁽¹⁾; George E. Shaw, 1911-38; ⁽²⁾ Wilson Shaw Arbuthnot, 1938; John G.

Frazer, 1939-41; and Moorhead B. Holland, 1942-46. The present chairman is Roy Arthur Hunt, vice president of the board of trustees, who for many years was a member of the Fine Arts Committee and became chairman in 1946. No history of the International would be complete without reference to one of the present members of the Fine Arts Committee who has had something to do with each International since 1915. He is Edward Duff Balken. At one time or another, from 1915, when he became curator of prints, until his retirement in 1935 (though he is still honorary curator of prints and drawings), he occupied in a tentative capacity all the important positions in the Department, including that of acting director of fine arts. He was elected a trustee and was appointed a member of the Fine Arts Committee in 1938. And then there is Henry R. Nash, affectionately known as "Jack." In his forty-six years at Carnegie Institute he has had to do with some thirty Internationals. Without too much fear of contradiction, it may be said that in his years at the Institute he has handled and personally installed or at least supervised the installation of more paintings than any other person in the whole world. To his care, ability, patience, and zeal for work, no little part of the success of the Interna-

tionals is due. To all these men, not to mention the Marthas of the Department of Fine Arts, but more particularly to the artists of the Americas and Europe, the people of Pittsburgh are indebted for the city's sole contribution to the art world—the Pittsburgh International.

And here endeth the story, the new chapter of which is even now being written at Carnegie Institute in the 1952 Pittsburgh International.

¹ Joseph R. Woodwell (1842-1911), artist, art patron, and man of affairs, was one of the original trustees of Carnegie Institute and for fifteen years a member of the Fine Arts Committee. He went to France in 1860 to study and remained seven years, three of which were spent in the Julien Academy and four years at Barbizon, where he had as fellow students Ridgway Knight and Alfred Sisley. He came to know Jacque, Renoir, Camille Pissarro, Millet, and Monet. He exhibited in ten Internationals. He was the father and preceptor of Johanna Knowles Woodwell Hailman, who has been represented in practically every International and will be in the 1952 show. Joseph Woodwell's son-in-law, James D. Hailman, became a trustee of Carnegie Institute in 1915, and he, too, was a member of the Fine Arts Committee (1917-30).

² CARNegie MAGAZINE for September 1938 carried in part this tribute to George E. Shaw: "For twenty-seven years he had served as chairman of the Fine Arts Committee, in which capacity he was largely responsible for the continued success of the Carnegie International Exhibition of Paintings. Artists and art lovers the world over little realize the debt of gratitude they owe to this quiet, unobtrusive gentleman for his splendid guidance of the Fine Arts Department throughout a period when decreasing income placed a premium on thoughtful planning and intelligent discrimination."

[With Mr. O'Connor rendering tribute unto those who have worked for the Pittsburgh International in the past, it seems only fitting that he too should receive that which is his. Homer Saint-Gaudens, director emeritus of fine arts, has written as follows:

The Pittsburgh Internationals have concerned themselves with one form of "the humanities." I have never been quite sure what "the humanities" meant. But I do know that in John O'Connor lies the essence of "the humanities."

Long ago, in the course of one of those talkative periods indulged in by some of us males and females between five and seven of an evening, I dubbed him "Father O'Connor." No further laying on of hands was needed. He has but to turn his collar the other way around to confirm the

appellation. That affectionate sobriquet not only stuck; it spread. From the sands of New Mexico to the art shops of Fifty-seventh Street he became Father O'Connor, though back in the dear old days Royal Cortissoz from his sanctum in the *New York Herald-Tribune* would write him as "Father John."

Without him I hate to think of what would have happened to the Internationals during the twenty-nine years of my tour of duty. For O'Connor's office was no hideout. He sat always by a littered desk that bespoke sympathy for all, where Bill Brown or Sally Jones could reach him. He would blink his eyes, shake his head, and lend a hand with patience, humor, and all other good Irish qualities.

Yet what O'Connor has been is more to be remembered than what he has done. The big show is a Pittsburgh show. To it boats bring paintings from Norway and Spain, railroads bring canvases from Maine and California, but when critics and art-loving delegations get off trains from Chicago and New York to see these Internationals, the first person they meet is John O'Connor, and John O'Connor is forever Pittsburgh.]

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With a fine sense of historical perspective and honesty, coupled with a dry sense of humor, our elder statesman lets the record speak for itself of his eventful years in public life.

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Paralleling child study is this record of the growth and development of a baby ape in a human environment.

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WORLD PREMIÈRE

WHEN Andrew Carnegie advocated the Carnegie International Exhibition of Current Painting back in 1896, he was pioneering in the adventure of living art. Because of the several inherited cultures of our Pittsburgh community it was especially fitting that the international aspects of the current trends in all the arts should be centered here.

In 1952 Pittsburgh and Carnegie Institute pioneer again, this time with cosponsorship of Pennsylvania College for Women, in presenting the Pittsburgh International Contemporary Music Festival, which is to be held during the week beginning Monday, November 24, and continuing through Sunday, November 30.

Some music-minded individuals in our community either "view with alarm" or "approach with caution" the idea of planning eleven concerts all tucked into one week—and Thanksgiving week at that—which present only contemporary music.

Why this should be so is not clear. Music of our own time should be no more formidable or scary than the clothes we wear or the food we eat. For composers are people who, like everyone else, have

lived through however many years of the twentieth century with whatever wars and pestilence, depression and inflation, chanced to come their way.

Contemporary music is a reflection of our time in sound. It isn't necessary to be a musician to like it. You need not even understand it. There are plenty of people riding happily around in automobiles who know less about what makes them run than their ten-year-old son. And this is true of contemporary music. Children come nearer to understanding it than adults because they do not try. It is enough for them to enjoy what they hear.

Andrew Carnegie once said of the art gallery that it was "for the masses of the people primarily, not for the educated few." And another time, speaking about Carnegie Music Hall, he suggested that the organ recital programs be "not entirely entertaining, nor yet solely instructive, but seek to present such a discriminate combination as to invite at all times a genuine affection for the soulful language of tones."

The programs for the Pittsburgh International Contemporary Music Festival as announced by Roy Harris, the executive director, seem to fulfill Carnegie's purpose

admirably. In the eleven concerts to be given during festival week there is something for everybody.

The entire program of events is to be divided into two series, A and B. Tickets for all events in the two series will be sold through the May Beegle Concert Office, Union Trust Building, and will go on public sale October 8. A limited number of single seats will be available after November 15 for all concerts except the one given by the United States Military Academy Band. Only series subscribers will have the opportunity of attending this concert. Series A tickets are priced \$12.00, \$9.00, and \$6.00; Series B are priced \$8.00, \$6.00, and \$4.00.

The first program in Series A will be at Carnegie Music Hall on Monday night, November 24. Listed as String Sinfonia, it is an ensemble of Pittsburgh Symphony musicians under the direction of William Steinberg. They will play *Symphony for Strings* by William Schuman; *Serenade*, op. 31, for tenor solo, horn, and strings by Benjamin Britten with Leslie Chabay as soloist; *Choros*, for 12 violoncellos, by Heitor Villa-Lobos; *Suite*, op. 34, for string orchestra, by Arnold Schoenberg; and, after an intermission, *The Four Temperaments* by Paul Hindemith.

On Tuesday afternoon the Juilliard String Quartet presents a program of chamber music in Carnegie Music Hall with Eunice Norton, pianist.

The B Series begins on Tuesday night with the choral program in which the Pittsburgh public high school and the parochial school choruses will be joined by the University of Pittsburgh Glee Club and Heinz Chapel Choir, the Bach Choir, the Student Chorus of Carnegie Tech, and the Pennsylvania College for Women Choir.

This program is to be particularly interesting since the works to be performed have been commissioned for world premiere at this performance. The Howard Heinz Endowment made it possible to invite the following composers to prepare choral numbers: Raymond Chevreuille (Belgium), Ross Lee Finney (United States), Nikolai Lopatnikoff (United States), Gian Francesco Malipiero (Italy),

Burrill Phillips (United States), Francis Poulenc (France), Gardner Read (United States), Hilding Rosenberg (Sweden), Harald Saeverud (Norway), Domingo Santa Cruz (Chile), Heitor Villa-Lobos (Brazil), and Healey Willan (Canada).

Wednesday night both Series A and B ticket holders will have reserved seats at a specially prepared program of symphonic music to be presented by the Pittsburgh Symphony Orchestra under William Steinberg at Syria Mosque. One of the four numbers on this program will be Stravinsky's *Symphony of Psalms*, in which the orchestra will be assisted by the Pittsburgh

Downtown Choral.

Thanksgiving afternoon the Walden Quartet of the University of Illinois assisted by Samuel Thaviu, Theo Salzman, Kras Malno, Bernard Z. Goldberg, and Harry Franklin of the Pittsburgh Symphony Orchestra will offer a program of contemporary chamber music including Walton's *String Quartet*, A minor and Prokofiev's *Sonata, D major*, op. 94, for flute and piano (Series B).

The evening of Thanksgiving the Series A ticket holders will hear the United States Military Academy Band, under the direction of Captain Francis E. Resta, present a program of modern symphonic works for band. No single tickets can be sold for this event and only series subscribers can be admitted.

Friday, the New Music String Quartet of New York assisted by Johana Harris and Uta Graf will play works by Schoenberg, Thomson, Bartok, and Bloch.

The two regularly scheduled concerts of the Pittsburgh Symphony Orchestra have been programmed to coincide with Festival Week. Series ticket holders will be entitled to a one-fourth reduction in the price of any available seat for the designated Symphony Concert performance in Syria Mosque. On Friday night, November 28, and Sunday afternoon, November 30, the Pittsburgh Symphony will play Copland's *Lincoln Portrait*, the *Symphony No. 5* of Honegger, *Tudor Portraits* by Vaughan Williams, and *Violin Concerto* by Alban Berg.

[Turn to page 285]



HERE COMES YOUR LIBRARY ON WHEELS

DOROTHY KENNEWEG

LIBRARY service, too, is identified with Pittsburgh's redevelopment program. As the city takes on its new character, the Library extends its program where it is critically needed. Although thirteen branch libraries are scattered throughout Pittsburgh proper, the terrain and topography are such that many nearby neighborhoods find the libraries almost inaccessible. The answer to this problem is a traveling branch, a library on wheels.

Through the generosity of The Pittsburgh Foundation, Wherrett Memorial Fund, a bookmobile complete with initial book collection has been given to Carnegie Library of Pittsburgh. It was officially presented to Mayor David L. Lawrence for the Library by William B. McFall, chairman of the distribution committee of The Pittsburgh Foundation, on September 2 at the City-County Building.

This modern library on wheels has been built to Carnegie Library specifications at a cost of \$10,600 by The Gerstenslager Company, Wooster, Ohio, the principal makers of bookmobiles.

Attractively decorated in grey and dark green, Pittsburgh's mobile branch library provides an intimate and cozy atmosphere for its patrons. A number of them may be admitted at a time because of the spaciousness of the interior, measuring 18 feet in length and 8 feet in width.

It is equipped with the most up-to-date devices for streamlined neighborhood service. A capacity of about two thousand books can be carried on the slanting, rubber-matted, limed oak shelves. Book ends clip tightly into place preventing any disturbance to the books when the van is in motion. A generator, operated by a separate gasoline engine, supplies electric current for fluorescent lighting and a ventilating system.

The desks, chairs, bulletin boards, and other furnishings are all custom-made in a very compact fashion.

Books of all kinds will be supplied by the bookmobile for adults and pre-school children. Since older children receive Carnegie Library service through the schools, the bookmobile will not carry many selec-



BOARDING THE BOOKMOBILE FOR ITS INITIAL TRIP TO NEIGHBORHOOD COMMUNITIES

tions for them. However, there are a number of books suitable for them which their parents may take out on their cards. Books not included in the bookmobile collection may be secured upon request from the central library and delivered the next week. They may be returned to the bookmobile, the central library, or any branch. Borrower's cards are issued to any resident of Pittsburgh, upon presentation of driver's license, department-store bill, or other evidence of correct name and address. A card from the central library or any Carnegie Library branch may be used on the bookmobile.

The bookmobile staff consists of Mrs. Dorothy Kenneweg, librarian, Dolores Boniface, clerical assistant, and Theodore Schmieder, driver. At present they will take the traveling library to seven neighborhoods in the city:

STANTON HEIGHTS

Hawthorne Street at Stanton Avenue
Mondays, 10:30 A.M.-12:30 P.M.

HIGHLAND PARK

North Negley Avenue, between Stanton Avenue
and Jackson Street
Mondays, 2:00-5:00 P.M.

EAST BROOKLINE

Brookline Boulevard and Breining Street
Tuesdays, 1:00-5:00 P.M.

SQUIRREL HILL

- (1) Lilac Street at Murray Avenue
Thursdays, 1:00-3:00 P.M.
- (2) Darlington Road at Murray Avenue
Thursdays, 3:30-9:00 P.M.

BEECHVIEW

- (1) 1100 block Shadycrest Drive
Fridays, 1:00-3:00 P.M.
- (2) Broadway and Beechview Avenue
Fridays, 3:30-8:30 P.M.

The Library staff will strive to make bookmobile service so important that it will not only justify The Pittsburgh Foundation's generous gift, but will lead to additional bookmobiles from other sources. There are still many parts of Pittsburgh without convenient library service, and if a county library system is established, bookmobile service can then be extended beyond the city limits.

Mrs. Kenneweg, the librarian on the new bookmobile, has been working at the South Side Branch of Carnegie Library for the past two years, since her graduation from Carnegie Library School. A Pittsburgher, she took her master's degree in education from the University here, after graduation from Allegheny College. She had taught before entering library work.

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MY INDELIBLE MEMORY OF BIRD ROCK

W. E. CLYDE TODD



LYING as they do in the middle of the Gulf of St. Lawrence, athwart the steamship lanes from Quebec ports into the Atlantic, the Magdalen Islands (called "Madalenes"

by their inhabitants) have long been an outstanding menace to navigation. In the days of sailing ships many there were that came to grief upon the treacherous reefs and fogbound coasts of these sinister islands. They were discovered in 1534 by the French explorer Jacques Cartier, and since then have had a checkered political career. Today they constitute a county of the Quebec provincial government. With a rocky backbone of red sandstone, which rises into rounded hills or mounds at intervals, they have been described by one writer as "fringed with sand spits and dunes and tied to one another by tremendous sand bars, which the seas at the east and the west have piled up into a double chain, leaving between the great interior lagoons."

Outlying islands of the group are Brion Island and the Bird Rocks, off to the northeast; it is to the latter that we wish to direct attention. It was in June 1901, during the course of the first expedition sent outside the state to collect birds and mam-

mals for the Carnegie Museum, that it fell to my lot to visit this interesting locality. The other members of our party were Daniel A. Atkinson and George E. Mellor, both now deceased.

We had already had successful results in New Brunswick and the larger islands of the Magdalen group. To take us to Bird Rock on June 19 we chartered a schooner from the happily named Captain Hubbard Taker. Leaving about 9 A.M., we beat against a light head breeze until 6 P.M., and had to make the last mile in the ship's boat. Long before that time we could see through the glass great numbers of birds flying about the Rock, while a closer approach revealed numerous light-colored streaks composed of nesting birds on the projecting ledges.

Landing on a narrow strip of beach at one point on the base, we entered a crate and were hoisted up by a derrick to the top, amid the clamor of hordes of screaming birds, and past nests of kittiwakes and incubating murre, while at a little distance a ledge crowded with nesting gannets came into the picture. Safely arrived at the top, we were hospitably received by the keeper of the light, Peter Bourque, who entertained us with accounts of the large number of birds that visited the Rock during the season of migration.

He told us that on certain favorable nights during the spring and fall many small birds strike the light and are killed. Not many larger birds fall victims, however. The keeper estimated the number of birds of all kinds upon the Rock to be about fifteen thousand. In the evening, after the other birds had quieted down, he took me out to listen to the "singing" of the Leach's petrels. They make a peculiar weird crooning, more or less continuous, while incubating their eggs.

It is perhaps idle to speculate on how this isolated rock came to be chosen as a nesting haven for seafowl, or how many thousands of generations have been raised here since its occupation. The main island is nine or ten acres in extent, and rises

W. E. Clyde Todd, now in his fifty-fourth year at Carnegie Museum, has devoted a long and active career to the study of bird life at home and abroad. His pioneer work provided the foundation for the Museum's famed collection of more than 125,000 scientific bird-skins, ranked sixth in the United States. In 1940 he incorporated a lifetime study of local ornithology in his *Birds of Western Pennsylvania*, published by the University of Pittsburgh Press under a grant from The Buhl Foundation. As curator emeritus of birds since 1945, he is now preparing a book on the birds of the Labrador Peninsula, based on more than 5,000 specimens collected during the eighteen expeditions he made to the north country between 1901 and 1945.

Bird Rock, which Dr.—or rather, Mr. (for he scorned use of his honorary degree) Todd describes in this article, is one of three known nesting places for gannets in the Gulf of St. Lawrence, the other two being Bonaventure and Anticosti Islands.

abruptly from the sea for a hundred feet or more. Off to the northeast about three-quarters of a mile stands a small rock, now broken into two parts by wave action; this is Little Bird Rock, as distinguished from Great Bird. Cartier was the first to visit the Bird Rocks, at the same time that he discovered the main Magdalen group, in 1534. He writes: "These islands were as full of birds as any meadow is of grass, which there do make their nests, and in the greatest of them there was a great and infinite number of those that are called Margaulx, that are white and bigger than any geese, which were severed in one part. . . . We named them the islands of the Margaulx" (gannets).

Audubon has left a vivid description of his impressions on a near-visit to the Rocks in 1833, but unhappily the weather conditions forbade his landing. Dr. Henry Bryant was the first ornithologist actually to set foot on the Rocks, in June 1860. After a difficult and dangerous climb, he reached the top of Great Bird Rock, where he found a colony of gannets which he estimated to contain no less than one hundred thousand birds. Some years later the Canadian Government found it expedient to erect a lighthouse on the Rock, to reduce the perils of navigation in these waters. As a result the colony of gannets rapidly decreased—a consummation favored by the visits of fishermen, who utilized the bodies of the birds for bait. But even with the wholesale diminution of their bird population in the past years, before 1901, the Bird Rocks still remain one of the greatest wonders of the bird world on our coasts. The impressions of my visit still stand out vividly in my memory.

The morning after we landed I was out early and walked around the Rock. The weather was calm and clear, and gannets



Photos by George E. Mellor

LITTLE BIRD ROCK. WHITE STREAKS ARE MASSES OF NESTING BIRDS.

were flying around in every direction, uttering their guttural cries. As I passed along, groups of puffins, always in comical pose, would waddle to the edge of the cliff and fall over, so it seemed, flying downward toward the water. Razor-billed auks and murres favored certain areas. Of the latter there were two species, closely resembling each other, the Common Murre and the more numerous Brun-nich Murre.

Presently a couple of fishermen from a passing schooner approached in a dory and rowed around the island; selecting spots where the murres were thickest, they fired into the groups with fatal effect. At every gunshot great numbers of birds, mainly murres, razorbills, and puffins, would leave the Rock and fly out to sea; many of these would settle on the water and others would return after a short flight, while the shooters gathered up the dead birds and returned to their schooner. What remains of the Rock's bird population deserves to be protected from such vandalism.

Meanwhile my companions had been busily engaged in overturning stone piles and digging under rocks and boardwalks in search of Leach's petrels, of which they presently secured a half dozen, each with its single white egg. When caught in their burrows the petrels ejected from the nos-

trils a quantity of greenish foul-smelling oil.

After breakfast the lightkeeper rigged up a net on the end of a pole and kept catching birds as fast as we could prepare them. One gannet even fell a victim, and was brought in struggling and squealing, also one kittiwake, but most of the birds taken by this method were murre and razorbills. The two species of murre nest together indiscriminately and their eggs are indistinguishable, but scarcely any two eggs are alike in coloration. Of the seven species of seafowl nesting on the Rock, the Kittiwake alone (a small species of Gull) lays more than one egg to the set. The Gannet builds a bulky nest of seaweed on the ledges; the Kittiwake an unpretentious nest of the same material, usually in a more sheltered situation; the Puffin digs a burrow in the soft turf; and the Leach's petrel also digs a burrow under some shelter; but the Murre and the Razorbill lay their eggs on the bare rocks without any protection whatever. But the eggs of the Razorbill, which are laid in the recesses of the rocks, are ovate in shape, while those of the Murre, laid more in the open, on shelving rocks, are pear-shaped; if disturbed they merely roll around in a circle without rolling off. The Puffin and Murre are both members of the Auk tribe, despite the dissimilarity in their nesting habits. On land all these assume a nearly upright posture.

Curiously enough, we found three species of Passerine birds present on the rock during our visit: the White-winged Crossbill, Pine Siskin, and Yellow-bellied Flycatcher. The breeding season for the first two of



GANNETS NESTING ON LEDGES OF GREAT BIRD ROCK

these was long past, and they must have wandered over from the main islands, but how about the Flycatcher, which at this late date should have been nesting, and of which we found no fewer than three individuals hiding in an outbuilding, having come in during the night?

The last two days of our stay on the Rock were windy, and its avian inhabitants were correspondingly restless. Gannets were flying in great numbers all around the Rock; they would beat up against the wind and then drift down before it in a ceaseless stream. Specimens had to be obtained by using the gun, but seldom would a bird fly over the top of the Rock near enough for us to shoot. There were a few individuals in the spotted immature dress, but we failed to secure specimens.

[Turn to page 285]



*She might
have become
a recluse*



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The Joy of Learning:

IN NATURE

JANE A. WHITE



THE Division of Education serves the community in many ways. Through our nature clubs we attract many types of boys and girls to the Museum. Some of them just had a love for living things which later blossomed into a nature hobby—such as the engineer, the lawyer, or the doctor, who enjoys spending his "day off" on jaunts through the woods or along the streams. For other children, the roots took such a firm hold that their careers have followed along the same paths they walked as young naturalists.

A number of years ago a nine-year-old boy stopped at my office in Carnegie Institute and said, "Am I allowed in here?"

The answer was, "Come right in!"

"Oh, I don't mean in your room, but in this beautiful building," he replied.

That was the day Mike Takos discovered the Museum. He stared in open-mouthed wonder at the "strange beasts" in the Fossil Hall. He trudged miles through the entire building that first day—all by himself—until the closing bell warned him to go home for dinner.

One visit was enough to thoroughly inculcate Mike with the "Museum bug." He joined the Junior Naturalist Club, and for the first time in his life an adult was available to answer questions about nature and the environment in which we live. Frequent field trips helped bring the boy in close contact with nature. Studying in

this manner was not the hard work it seemed to be in school, and his eyes were quick to learn the lessons that surrounded him in every leaf and every ripple of the stream.

Insect life proved fascinating; he learned how to collect and identify the host of six-legged creatures. The close contact with animals brought out many things: insects have six legs, spiders eight, crayfish ten, flies two wings, grasshoppers four, caterpillars produce butterflies and butterflies the caterpillars, and many other facts of entomology which the little mind was able to comprehend and see for itself. In later years general characteristics, ways of living, methods of reproduction, and the different types of metamorphoses were studied.

Insects led to an interest in trees. From plants it was a natural step to study rocks and minerals, for it was from these that the plant-food materials ultimately came.

This did not occur in one year. As the years slipped by, Mike continued as a member of our clubs. One day he was ready for college. The only problem confronting him was the tuition cost. This he partially solved by selling to freshman biology students the specimens of plants and animals he had learned to preserve and mount while in the nature club.

After he was graduated from Pennsylvania State College and returned from the war, he decided to go to Michigan to study medicine. Today he is a practicing physician, and a very successful one, I am sure.

The story of Mike Takos is not an exception—it is an example of a young child enjoying our nature clubs and therein laying the foundation for his life's work.

Mike began his nature work as a Junior Naturalist. Other boys and girls are selected by their seventh-grade Pittsburgh public school teachers to become members of the Carnegie Nature Club.

Although Vertebrate Paleontology is the seventh-grade subject, every club mem-

[Turn to page 282]

Miss White, supervisor of science in the Division of Education, has been on the Institute staff since 1929. Earlier she had organized the school at the D. T. Watson Home for Crippled Children and had taught at the University of Pittsburgh. Her college work was in education at Oberlin, the University of Southern California, and with B.S. degree from Pitt.

She is on the executive board of the Children's Civic Theatre, which has as its "hub," Carnegie Music Hall. The owner of a first-prize-winning giant schnauzer, she is on the board of Animal Friends, Inc., and is a judge at all the "mutt" shows hereabouts.

MAYFLOWER 1-7300

EXT. 257 CAROLINE HEPPENSTALL SPEAKING

QUESTION: "Is there anyone there who can tell me what to do about bats?"
"Well, perhaps I can help you. What is your problem?"

"We've got a bat in the living room and we want to get rid of it. It is true, isn't it, that bats carry bedbugs? And my wife is scared to death that it'll get caught in her hair."

Fright is evident in the voice at the other end of the wire, so I try to make my own reaction correspond to the mood. What I hope is a reassuring note creeps into my dulcet tones as I break into my theme song for July.

"No, you really don't have to be alarmed about the presence of the bat. Only panic could possibly persuade the bat to approach your wife's head, and it would certainly make every attempt to avoid entanglement. The bedbugs that inhabit the bat are an entirely different species from those that horrify the housewife, and infinitely prefer the furry coat of the bat to the clean linen of beds. Your best method of ridding the room of the unwelcome intruder is to remain calm and not pursue it. When it has tired itself in a few moments of frenzied flight it will seek a curtain or shade and there hang up to rest. The next step is easy. Take an old cloth or towel and approach the enemy quietly. When close enough and sure enough of your aim, place the cloth over the victim and carry it to the nearest exit and toss it out."

"But won't he bite? And isn't his bite poisonous?"

"If you allow him to get his head out of the cloth he may bite, but his teeth are so small that they will not break the skin. North America has very few bats large enough to puncture skin, and no bat is poisonous."

"Thank you very much, and good-by."

Such is the general tenor of telephone queries that come to the Mammal Laboratory during the month of July. For some reason, our questions are seasonal, and bats seem to delight in civilization during the warmest part of the summer. Numbers of

them will invade the same apartment, causing the occupant to tear his own hair in despair. A colony will take residence under awnings, between screens and windows, or in attics. In such cases, all we can advise is that the owners watch for the evening flight, and find out from which particular hole they are emerging. Then, while they are out, the hole should be blocked tightly. If the hole is blocked while the bats are in residence they will be unable to escape and the resulting stench will be most unpleasant. While these beasties are fearsome to the uninitiated, because they fly at night and have big, leathery wings, they are really most inoffensive. To their credit it may be said that they destroy hordes of excess insects and that none of their activities is harmful or destructive to humans. I am, of course, confining my remarks to the bats that occur in Pennsylvania.

Another common inquiry during the summer months starts out like this: "Moles are digging up our lawn. How can I get rid of them?" To this question I can only suggest the various commercially manufactured mole traps, and the booklets which the United States Department of Agriculture publishes on mole control. I do, however, make every effort to convince the caller that the mole is usually in the lawn only because of certain grubs present there. Moles are extremely fond of the larvae of Japanese beetles and cutworms, and will save a lawn from ruin if given the opportunity. True, the mole does raise ugly mounds, but it does not eat the roots of the grass or other vegetation. Certain forms of mice take advantage of these subterranean highways and they are the real culprits. Hence, if one wishes to save both the lawn and the moles, the solution is relatively simple. Roll the lawn when the mounds appear, or if they are not very numerous, press them down with your foot.

In August and late September one of the most frantic of all calls reaches my ears. "Hello! My dog chased a skunk and now he smells! What can I do?" That query

used to bother me, but now, thanks to some experiments by Neil Richmond of the section of herptiles, my answer is pat. As soon as possible after exposure, wash your pet thoroughly, using a detergent such as Tide or Surf, rather than soap. To the first rinse water, add a tablespoon of Clorox, being very careful not to get this into the dog's eyes. Then give a final rinse. The remedy is effective. I should know. My dachshund gave me the opportunity to try it out!

Sometimes, however, skunks present more difficult problems. They have a disconcerting habit of seeking warmth and food in warehouses or basements of private homes, and when an attempt is made at eviction the landlord usually suffers the consequences. Shooting is not recommended, for reflex action may cause the victim to give forth its noxious spray; a regular trap will probably have the same effect; a live trap is usually safe, for it does not alarm the animal and does not give it room to move into a defensive attitude. When it is safely in the trap, a cloth can be thrown over the cage and the skunk removed to the great outdoors with a minimum of effort and no ill effects. In some cases, unwelcome tenants have been lured to and through doorways by placing pieces of fruit or meat strategically.

In October and very early spring, gray squirrels and flying squirrels lead to consternation, and calls pour in. They get into attics or chimneys, fuss and rattle around, bring in seeds and nuts, and in general, become nuisances. Here again, blocking the entrance hole is the best preventive, but live traps present a good alternative. Of course, if one wishes to exterminate the intruders a regular steel trap may be used, or as a last resort, poison. The latter is not to be recommended, however, because of the potential danger to children and pets, as well as the fact that the animals may

die in some remote spot. The resultant odor will be most offensive for some time.

During the winter months the telephone calls are more varied, but there is one annoying theme that runs throughout. It goes something like this: "What animal is it that looks something like a buffalo, but isn't, and has four letters in its name?" Then we know that there is another picture-puzzle contest running in the local newspapers and the fun will begin. In a more serious vein, however, it is the established policy of Carnegie Museum not to answer questions pertaining to picture contests unless the sponsors of the contest have furnished the Museum with a list of the required answers. Such a policy has been established because of the specialized knowledge which scientists possess that may lead them to give the contestants a perfectly correct answer, but not the one required by the sponsors of the contest. This, of course, may result in disappointment and resentment on the part of the participants.

On the whole, however, telephone queries are sincerely welcome, and frequently interesting as well as entertaining. "What is the gestation period of the elephant?" is a question of real interest to many people. I suspect a wager is in order when this question reaches my ears, so I answer, "Eighteen to twenty-four months," then wonder who won the bet and what was the period in question. Another query, usually in a masculine voice, is, "Which is bigger, a polar bear or a Kodiak bear?" To this I can only reply, "The Kodiak appears to be the bigger, but the polar bear can and sometimes does, attain as large dimensions and as great weight." Or perhaps, the morning starts off with, "What kind of cat has six toes?" a question I can only answer by saying that such a cat is a freak, with a special genetic background. Such an answer is not wholly satisfactory to the inquirer, but there is no breed of cats that is distinguished by such a character.

Recently, and I suspect the question was engendered by the political primaries, a voice demanded, "Do you have a stuffed donkey?" Since our collection does not include such a mount, Carnegie Museum was saved from political involvement.

Sometimes it is difficult to answer with-

Miss Heppenstall has been with the section of mammals since 1935, when she joined the Museum staff as a volunteer. She became assistant curator of mammals in 1945, and served as a field inspector and supervisor of part-time laboratory assistants during the recently completed field operations, Survey of Pennsylvania Mammals. Among her popular articles have been a number of contributions to *CARNEGIE MAGAZINE* and a series on small mammals published in the *Pennsylvania Game News* in 1946.

out levity. Many years ago I was startled to hear, "How many chins has a camel?" When I answered, without thinking, "How old was she?" my ears were almost shattered as the receiver banged down on the hook. Another time I was asked to confirm the statement that it was possible to get two of all the animals on the ark at the same time. Not infrequently a voice inquires, "I found a bone buried in the woods. What is it?" To that, the answer is simple. "Bring it in, if it is not too large, and we shall examine it and try to tell you. If it is too large to be transported, we shall get someone to go out and examine it." Another common question concerns the names of young of animals, such as "pup" for a baby seal, "calf" for a baby elephant, and so on.

Whatever the nature of your question, as long as it pertains to mammals Ext. 257 is glad to help you out. The observations you may have made which have puzzled you may be of very real interest to us. The question, "Why do so many bats come out of a hole in the hillside near my farmhouse?" may lead to the discovery of a new breeding colony of bats, heretofore unknown to our laboratory. On the surface that may seem unimportant, but to this laboratory a knowledge of the whereabouts, habits, and abundance of all the mammals of the Commonwealth is of vital importance.

THE JOY OF LEARNING

[Continued from page 279]

ber during the past winter had an opportunity to work in the Bone Room on a block of rock containing fossil bones. Every child had a try at chipping bones from the matrix in which they were imbedded, and was permitted to keep a bit of fossil as a souvenir. He enjoyed an experience few children in the world would want to miss—hobnobbing among the ancient reptiles.

The children who have been in the Junior Naturalists and have continued through the Carnegie Nature Club are then ready for participation in the Advanced Nature Club. The lessons given in the Advanced Nature Club during the last season were largely determined by the interest of the members. Since many members expressed an interest in snakes, several

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IN YOUNG INQUIRING MINDS

sessions were devoted to the study of reptiles brought in by the students. General characteristics of the reptilian group were discussed as well as differences in its four orders, and the specific characteristics, habits and ecological relationships, and economic importance were stressed.

A dead muskrat and a bat provided a departing point for lessons on mammals. Four groups of mammals, rodents, carnivores, marsupials, and bats were studied. The structural characteristics identifying each group, behavior, and other interesting features were discussed. Pouched and flying mammals were studied because of their unusual features, and rodents and carnivores because of their economic importance and general interesting habits.

Toward the end of the season, lessons were developed around the study sheets for the annual Nature Contest.

The fall activities of the Carnegie nature clubs will begin on November first at ten o'clock in the morning.

The Carnegie Institute, through the Division of Education, is slowly but surely becoming the hub of Allegheny County's cultural development in art and science. One spoke in the wheel is the naturalists' clubs. When the instructors of the three clubs lead the boys and girls along the paths in Schenley Park on their natural-history jaunts, not only for identification and collection of plants and animals but also to teach conservation of our natural resources, a new world is opened to them. In this new world of nature, the virtues of morality, truth, and tolerance in the young mind have a much better chance against delinquency, ignorance, and waste.

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THE NATURALIST'S BOOKSHELF

JAMES L. SWAUGER

Curator of Man, Carnegie Museum

CANOE THE WORLD OVER

By TERENCE T. QUIRKE

The University of Illinois Press, Urbana, 1952.

125 pages, 37 dry-brush illustrations

by C. Earl Bradbury.

A CANOE is defined by Quirke as a "simple craft made to be propelled by paddles, poles, or sails, narrow in proportion to its length, and having at least some of its buoyancy due to a hollowed shape." Under this definition—which agrees closely enough with that in my particular Webster's to be totally acceptable—he says that canoes are found all over the world, and certainly in this little book he covers the world's canoes and a good many other craft closely related to canoes.

It is well to keep in mind a point he makes early. To most of us urbanites the canoe is a craft of romance. It represents all sorts of pleasant and sentimental experiences—fishing on still lakes in Canada, pretty girls in white dresses and band music faint in the distance, swift minutes on foaming rapids among jagged rocks. Even the word "canoe" is romantic, an Anglicized version of an Arawak word reported by the Spanish as *canoa*. To Quirke the canoe does not mean romance; it means work. The canoe is a work boat.

He is quite right. His study is based on the canoe not as a particular kind of vessel differing in this point or that from other vessels nor as a specimen of marine architecture, but as a device men use as they go about their daily businesses. "All aboriginal canoemen use the canoe as a means of livelihood." Canoes are used for fishing, hunting, fighting, trading, moving the family from place to place. Rarely in the primitive world are canoes used for recreation. They are too hard for most peoples to make to be used for fun. This does not mean that canoes are not sometimes used for fun among primitives, but it does mean that they rarely build a canoe just to enjoy canoeing.

The technique of intimately relating the canoe to its use by men makes for interest-

ing reading. Intriguing are the little tales of primitive hunters and fishermen: the Shilluk of the upper Nile hunting hippopotamuses in special canoes, and the old men sitting on hippopotamus skulls to boast of their prowess; the crew of a Papuan dugout actually lifting the middle portion of their craft from the water by the rhythm of their strokes so that the canoe slaps the water at the end of each stroke; the Tarascans of Mexico paddling with only one hand and arm while performing what must be almost a square dance on water as six or seven men in tiny dugouts sweep great winglike dip nets in unison to catch small, wriggling whitefish.

It is a pleasant relief to find no particular attempt made to write of "The Development of the Canoe." To be sure the statement is made that there is an evolution "of float to raft, raft to dugout, dugout to built-up canoe, and thence to modern ships," but Quirke escapes the curse of more or less ethnological works of this kind by not developing his book around the central theme of unilateral evolution. He points out that there are floats, rafts, dugouts, grass boats, and "skin-covered" canoes, and that it is very likely they represent a typological series, but the point is not labored. For this he deserves a medal. He has spared his readers much profitless speculation which must, by the nature of boats, be founded on pure supposition as to primal forms.

Perhaps the most obvious basis of organization of the book is canoe types. The dugout canoes come first, and while it is a little disconcerting to find a chapter on poles, paddles, and sails interpolated between the first chapter on dugouts as a subject and the continuation in two later chapters on African and American dugouts respectively, the material therein is most interesting and does apply in large part to dugouts. There is a chapter on reed canoes. Two chapters are devoted to hide-covered canoes, two to bark-covered canoes. The concluding two chapters deal with sailing

canoes, most of which are of dugout form.

Throughout the book two facts are highlighted: first, canoes are made from materials found at hand, and, second, canoes are made to be used as tools. The desire is for a craft which shall be stable and easy to steer, and which can be propelled at man's will either by use of man's muscles or by ingenious adaptation of a man-made device to take advantage of a property of nature, or, frequently, by both. The inventive quirk in human minds has led to many kinds of fulfilment of this desire, from craft of pottery to craft of steel, from poles to jet engines—adaptations which are tributes to the human mind.

As much a tribute is the frequent rightness of each kind of canoe for the job it has to do. The kayak is apt for hunting in Arctic seas, no better craft than the shallow-draft poled punt of Creole frog-hunters has been devised for thickly grown swamps, and the success of Polynesian canoes as sea-going vessels is evident from their tremendous voyages.

There is a reverse to this medal of human achievement, as is usual with such medals. The distinctive double-pointed designs of Papuan sails have no purpose for the sails' function, and such ceremonial purpose as may once have required the double points has been forgotten; but the double points are still made. In some cases two groups of primitives will have access to the same materials, and one will make excellent canoes, the other very poor ones, or sometimes none at all, contenting themselves with cranky rafts even though superior craft are before their eyes.

Modern craft powered by internal-combustion engines have superseded canoes over most of the world. But where modern craft fail because of various obstacles such as shallow or weed-choked waters, or long stretches of river without refueling stations—and these are found many places in the world—or where the expense of a modern craft is prohibitive, even moderns must fall back on primitive man's canoe. Read this book and you will understand why.

For those who like good drawing, Bradbury's illustrations are worth the price of the book. Copied from models, photographs, and replicas, they are all living pictures showing canoes in use. Quite ably he caught the significance of Quirke's ap-

proach—the thing is being used every day by people to make their daily bread—and with great skill he drew to indicate the worth of canoes to mankind.

BIRD ROCK

[Continued from page 277]

After supper on June 22 we re-embarked with our spoils on Captain Taker's schooner, whence we were rowed over to and around the Little Rock. The main portion of the Little Rock is now broken into two parts by the falling in of its middle. Gannets were here predominant, with many kittiwakes also, and a smaller number of murres. We took pictures here, but made no effort to land. On the northeast rises a small, pyramidal rock, covered white with gannets, which could not be dislodged. This rock is inaccessible.

With a fair breeze we presently landed again on Grosse Isle, with our Bird Rock adventure behind us, but richer by much scientific information as well as many valuable specimens and photographs. It was truly a wonderful opportunity and experience, which after the lapse of a half century still lives indelibly in my memory. The later history of the Rock has involved the blasting of an inclined runway to give easier access to the light, but the bird life of this unique spot has been given long-needed protection by the responsible authorities of the Canadian Government.

WORLD PREMIÈRE

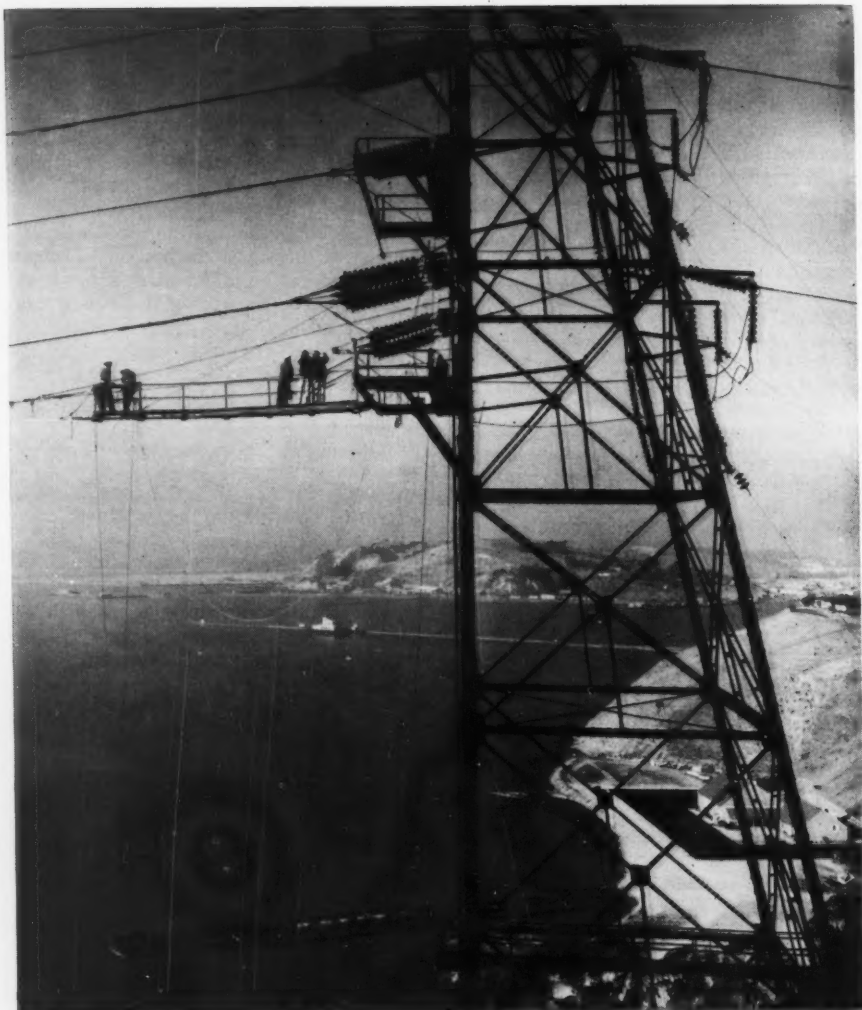
[Continued from page 271]

Saturday morning, in Carnegie Music Hall, Dorothea and Vincent Persichetti will play Vincent Persichetti's commissioned work for four hands in a world premiere, and Johana Harris will premiere Alberto Ginastera's *Sonata for Piano 1952*.

Saturday afternoon there will be an organ and choral concert in Carnegie Music Hall with Marshall Bidwell, Valentina Woshner Fillinger, Theodore W. Ripper, Russell G. Wichmann, and John R. Lively as organists. The Duquesne University Concert Choir under the direction of Josephine McGrail will be featured.

Saturday night is the Congress of Critics to be held in Carnegie Music Hall. Here a panel of distinguished writers and lecturers and critics in the fields of art and music will discuss the current trends in creative work.

—DOROTHY DANIEL



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